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CHRISTMAS BELLS.

GAVOTTE.

CARL JUDAS, Op. 314.

Alliegretto 13.

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Begin to play the beginning in G, then play rest in F# and G.

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3

(MAURISCHES STÄNDCHEN.)

F. Behr. Op. 312.

Moderato. ♩ = 88.

espressivo.

[illegible]

BOHEMIAN MELODY.

(BÖHMISCHES LIEDCHEN.)

Andantino ♩_80.

F. Behr Op. 503.

dolce.
pp
cres.
cen.
do
riten.
1
2

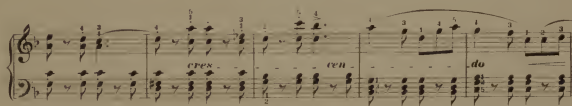
LITTLE TRUMPETER'S MELODY.

(MELODIE DES KLEINEN TROMPETERS.)

Fanfare. ♩_104.

F. Behr Op. 503.

f ben marcato gloriato.
pp
sempre pp
riten.
f



What Competent Critics Say of Kunkel's Royal Edition.

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DR. LOUIS MAAS,
Jansen in two hemispheres both as Composer, Pianist
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Breitkopf & Härtel's *Pracht-Ausgabe*.

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desire. I use it right along with my own pupils
and can warmly recommend it to all teachers.
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LOUIS MAAS.

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tionably worthy of ranking with Bülows celebrated
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necessity for editions of this nature is constantly
becoming more and more apparent to our best
piano-forte teachers, and as your edition is filling a
long-felt want, it must certainly soon be as un-
versally recognized and appreciated as it deserves.
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is superior to them in every respect. I hope
you will continue to add to it numbers of the best
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and pupil. Your doing so will unquestionably
secure the approval of every good teacher in
this country and in Europe.
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ABRAHAM I. EPSTEIN.
ABRAHAM J. EPSTEIN.

St. Louis, Sept. 3, 1886.
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ersally accepted by the better class of teachers. I
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features embodied in your edition, and recognizing
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edition will, however, be found in its didactic
qualities, its uniformity of method and system in
fingering and phrasing, the elucidation of all
doubtful places in the text, the clear representation
of embellishments and abbreviations; and right
to this point truthfully he said that every page in
this edition demonstrates the special aptitude of
great experience and the discriminating carelessness
of text, clearness of print and appearance in gen-
eral, the Royal Edition is, indeed, without a rival.
Yours truly,
FRANZ BAUSEMER.

St. Louis, Sept. 6, 1886.

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New York City,
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Gentlemen—Please accept my thanks for the
publication of your works, which, as a considerably
late, reached me safely at last. You ask my
opinion of the edition of Czerny's *Etudes de la
Virtuosité*, and I have examined it with much
interest, and think your suggestions and additions
both practical and useful.
Very truly yours,
WILLIAM MASON.

From the renowned Composer and Teacher,
EUGENE THAYER.

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DEAR SIR—Allow me to acknowledge the receipt
of your edition of Czerny's *Virtuosité* Studies, (Royal
Edition). It seems to me the best and most useful
edition of these world-renowned studies I have
yet seen. The "cavalier" arrangement for the left
hand must be of special benefit; for as you say in
your preface, the left hand is altogether too much
neglected. I wish all the students of piano and
organ in our country could be brought to realize
the great advantage and benefit which would re-
sult if they were to give more attention to studies
of this kind. I wish you much success with your
beneficial edition. Very truly,
EUGENE THAYER.

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KARL KLAUSER.

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(Royal Edition), received with much interest. I
have considered them very valuable and even in-
dispensable for teacher and pupil. The revised
improving and the explanatory notes of Messrs.
Baumeister and Kunkel add to the usefulness of the
work, and thus modified it forms an excellent in-
troduction to Czerny's *Studies*.
Yours very respectfully,
KARL KLAUSER.

From the eminent Pianist, Organist and Teacher,
D. DE FOREST BRYANT.

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under the impression (in common, I think, with
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of inferiority. I will confess to be overwhelmed
with surprise and delight to find it not only equal,
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lication of piano-forte studies. The Royal Edition
extent that can compare with the Royal Edition
of Heller that I have just examined. I shall not
only use this edition myself, but take
special pains to extend the reputation of its ex-
cellence.

Very respectfully yours,
D. DE FOREST BRYANT.

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CLARENCE EDDY.

Chicago's great Organist and Distinguished Student,
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Dear Mr. Kunkel:
The specimen copies I have seen from your
Royal Edition are worthy of the strongest endor-
sement. I am exceedingly pleased with the cor-
rectness and remarkable care in editing, which are
evident throughout every number, while
the uniform and complete system of fingering,
phrasing, dynamic and pedal marking, make your
edition of a special value to the teacher and
pupil. I shall take much pleasure in recom-
mending the same.
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CARRIAGES IN EXCHANGE.

QUICKSTEP.

Con agitato (Cheerful and light). ♭-126.

GEO. SCHLEIFARTH.

TRI

Glosses with mirth.

A handwritten musical score for the song "The Rose Tree". The score is written on ten staves, organized into five systems of two staves each. The top staff of each system is in treble clef, and the bottom staff is in bass clef. The music is in 2/4 time, indicated by the "C" time signature. The key signature has one flat (B-flat). The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics "The Rose Tree" are written below the melody. The score includes various musical notations such as notes, rests, and bar lines. There are some handwritten annotations and corrections throughout the score, including a "C" above the first staff and a "B" above the second staff. The handwriting is in ink on aged paper.

[illegible]

The image shows a page from a musical score for 'The Song of the Lark' (Die Lark) by Franz Schubert. The score is written for voice and piano. The vocal line is on a single staff, and the piano accompaniment is on a grand staff (treble and bass staves). The music is in 3/4 time and G major. The lyrics are in German, and the title 'Die Lark' is written at the top. The score includes various musical notations such as notes, rests, and dynamic markings.

Musical score for "The Rose Tree" (Der Rosenkranz). The score is in 2/4 time and includes a key signature of one flat. The piano part features a prominent bass line with many triplets and a melody in the right hand. The vocal line is a simple melody with lyrics in German. The score is divided into two systems, with a repeat sign at the end of the first system.

A musical score for the song 'The Rose Tree'. The score is written for a vocal line and a piano accompaniment. The vocal line is in G major and 2/4 time. The piano accompaniment is in G major and 2/4 time. The score is divided into two systems. The first system contains the vocal line and the piano accompaniment. The second system contains the vocal line and the piano accompaniment. The piano accompaniment features a prominent melody in the right hand and a supporting bass line in the left hand. The vocal line is a simple melody with lyrics written below it.

13. *The Song of the Lark* (1st)

Score for the first movement of 'The Song of the Lark'. The score is written for a large ensemble, including strings (Violins I, Violins II, Violas, Cellos, Double Basses), woodwinds (Flutes, Oboes, Clarinets, Bassoons, Saxophones), brass (Trumpets, Trombones, Euphoniums, Tubas), and percussion (Timpani, Snare Drum, Cymbals, Triangle, etc.). The music is in 4/4 time and features a prominent melody for the Violins I, which is also played by the Flutes and Oboes. The score includes various musical notations such as notes, rests, and dynamic markings.

[illegible]

ALPINE STORM.

A STEEPHILL.

Selected from the (Chas. Kugel's celebrated Alpine Storm.

The following is a selection from the (Chas. Kugel's celebrated Alpine Storm. It is a very beautiful and original composition, and is well adapted for the piano. The music is in the key of G major, and is in the 3/4 time. The tempo is marked "Allegretto". The music is very beautiful and original, and is well adapted for the piano. The music is in the key of G major, and is in the 3/4 time. The tempo is marked "Allegretto".

The following is a selection from the (Chas. Kugel's celebrated Alpine Storm. It is a very beautiful and original composition, and is well adapted for the piano. The music is in the key of G major, and is in the 3/4 time. The tempo is marked "Allegretto". The music is very beautiful and original, and is well adapted for the piano. The music is in the key of G major, and is in the 3/4 time. The tempo is marked "Allegretto".

Copyright, 1885, by Chas. Kugel.

First system of musical notation for 'Alpine Storm'. It consists of two staves. The upper staff is for the right hand and the lower staff is for the left hand. The music is in the key of G major and 3/4 time. The tempo is marked "Allegretto".

Second system of musical notation for 'Alpine Storm'. It consists of two staves. The upper staff is for the right hand and the lower staff is for the left hand. The music is in the key of G major and 3/4 time. The tempo is marked "Allegretto".

Third system of musical notation for 'Alpine Storm'. It consists of two staves. The upper staff is for the right hand and the lower staff is for the left hand. The music is in the key of G major and 3/4 time. The tempo is marked "Allegretto".

Fourth system of musical notation for 'Alpine Storm'. It consists of two staves. The upper staff is for the right hand and the lower staff is for the left hand. The music is in the key of G major and 3/4 time. The tempo is marked "Allegretto".

Fifth system of musical notation for 'Alpine Storm'. It consists of two staves. The upper staff is for the right hand and the lower staff is for the left hand. The music is in the key of G major and 3/4 time. The tempo is marked "Allegretto".

Sixth system of musical notation for 'Alpine Storm'. It consists of two staves. The upper staff is for the right hand and the lower staff is for the left hand. The music is in the key of G major and 3/4 time. The tempo is marked "Allegretto".

Seventh system of musical notation for 'Alpine Storm'. It consists of two staves. The upper staff is for the right hand and the lower staff is for the left hand. The music is in the key of G major and 3/4 time. The tempo is marked "Allegretto".

Eighth system of musical notation for 'Alpine Storm'. It consists of two staves. The upper staff is for the right hand and the lower staff is for the left hand. The music is in the key of G major and 3/4 time. The tempo is marked "Allegretto".

Ninth system of musical notation for 'Alpine Storm'. It consists of two staves. The upper staff is for the right hand and the lower staff is for the left hand. The music is in the key of G major and 3/4 time. The tempo is marked "Allegretto".

Tenth system of musical notation for 'Alpine Storm'. It consists of two staves. The upper staff is for the right hand and the lower staff is for the left hand. The music is in the key of G major and 3/4 time. The tempo is marked "Allegretto".

Eleventh system of musical notation for 'Alpine Storm'. It consists of two staves. The upper staff is for the right hand and the lower staff is for the left hand. The music is in the key of G major and 3/4 time. The tempo is marked "Allegretto".

Twelfth system of musical notation for 'Alpine Storm'. It consists of two staves. The upper staff is for the right hand and the lower staff is for the left hand. The music is in the key of G major and 3/4 time. The tempo is marked "Allegretto".

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